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ABSTRACT

The intention of a project was (1) to encourage college and university deans and heads of performing arts departments to hold an Arts and Entertainment Career Seminar on their own compus for faculty and performing arts majors and (2) to provide these institutions with written and visual materials for such a seminar. Two conferences were held, one at Walt Disney World (July 31-August 2, 1978) and one at Disneyland (August 7-9, 1978) on the Arts and Entertainment in conjunction with Walt Disney Productions' Entertainment Work Experience Program. Programs centered on introducing 110 leaders in arts education to the realities of career opportunities in the entertainment sector. Presentation and panel discussion emphasized the pre-professional level, the career-entry level, and the seasoned professional. A videotape and pamphlet, intended as a handbook for conducting a seminar, were also produced and disseminated. (The pamphlet is available as CE 024 811.) Project evaluation involved measuring the change of attitude of the arts administrators by a pre/posttest. Data showed no significant change, but action plans submitted by administrators and further data on plan implementation showed the conference had had a postive impact. (Appendixes include evaluation instruments and outcomes.) (YLB)

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ED189288

FINAL PROJECT PERFORMANCE REPORT

ARTS AND ENTERTAINMENT CAREER CONFERENCE

WALT DISNEY PRODUCTIONS

September 1979

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Submitted by:

John A. Anello, Proj. Dir.

Darryl Laramore, Evaluator

CAREER EDUCATION PROJECT

PROJECT PERFORMANCE REPORT

1. Project Number:

2. Grant Number:

3. Nature of Report: Final*

4. Project Title: Arts and Entertainment Career Conference

5. Period Covered by this Report: July 31, 1978 through July 31, 1979

6. Category of Project: Gifted and Talented

7. Name of Project Director: John A. Anello

8. Name and Address of Grantee:

Walt Disney Productions
Disneyland,
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INTRODUCTION

Among the circumstances that precipitated the project, two stand out as being most significant:

(1) Few performing arts departments at the higher education level provide options for the gifted and talented to prepare themselves for careers in the entertainment field; and

(2) Walt Disney Productions has an Entertainment Work Experience Program for college students majoring in the performing arts (dance, music, and theatre) that could serve as a model for institutions of higher education in setting up other kinds of work experience programs in cooperation with the entertainment industry. In other words, the Disney program could serve as a prototype for establishing credited work experience programs in various facets of the entertainment field in order to enable performing arts majors to acquire training that would lead to careers in that area.

The project was carried out according to the plan as described in the Program Narrative included in the original application. Only minor changes were made in the conference program, the numbers of people in attendance, and in the evaluation in order to meet the exigencies of the circumstances, and these are described below. In all three cases, these changes mark an improvement over what was planned on paper.

No unforeseen problems emerged in implementing the project, nor was there a need to introduce any special activities. The following report therefore concentrates on three areas: major activities and accomplishments, dissemination activities, and evaluation. The several Appendices provide additional information and amplification.

MAJOR ACTIVITIES

The Conferences

As planned, two conferences were held, one at Walt Disney World (July 31 through August 2, 1978) and one at Disneyland (August 7 through August 9, 1978) on the subject of The Arts and Entertainment in conjunction with Disney's "Entertainment Work Experience Program." (See Appendix A for copies of these programs.)

Response to the invitation to attend these conferences was so positive that instead of the 90 administrators originally planned for in the grant proposal, 110 deans, chairpersons, and heads of performing arts departments from as many institutions of higher education attended. Collectively, these administrators represented many of the finest and largest performing arts programs in the United States. (See Appendix B for a listing of these administrators.)

The conference programs centered upon introducing these administrators to the realities of career opportunities in the entertainment sector. It was the feeling of the conference organizers that, if the administrators acquired insight into job requirements within the entertainment industry, they might be motivated to alter curricula accordingly. Presentation and panel discussion emphasized three main areas:

(1) The Pre-professional Level. Each of the college and university administrators was provided with ample opportunity to meet and talk with a student from his/her institution who was currently participating in Disney's Entertainment Work Experience Program. Several students were the focus of one panel discussion. They were quite direct in explaining what they had gained from their work experience that they did not receive at their college or university, and they clearly upheld the value of such experience.

(2) The Career Entry Level. One of the panel discussions focused on young professionals who are now

attempting to establish themselves as professionals in the entertainment field. These budding professionals--all of whom had previously participated in Disney's work experience program--were very candid with the college and university administrators, not only in their descriptions of the difficulties they face in establishing a career, but also in making suggestions about curricular offerings that might have helped them.

(3) The Seasoned Professional. The administrators were able to talk with many of the professionals in entertainment that work at both Walt Disney World and Disneyland--musical directors, costume designers, production and stage managers, choreographers, writers, as well as the administrators of Disney's Entertainment Division. In addition, they were able to meet and talk with established professionals in radio and television and the recording industry. Many of these professionals had graduated from institutions represented by the administrators.

Perhaps the best way to convey what the administrators heard is to quote one of the established professionals who spoke to them--Bob Tamplin, Vice President of CBS-TV:

"I think there is not enough emphasis in colleges and universities in general on the actual experience of doing whatever you're intending to do. It (TV) is much faster paced than in theatre or night club work or any other facet of entertainment business, and it came as a great shock to these people who are actors, or actresses, or singers, or dancers, when they find that we do a show from start to finish in five days. It is a big adjustment, if you have been used to taking six weeks or two months, or whatever, and consequently many of them cannot handle that."

Tamplin went on to suggest a new course at the college or university level that would prepare students to step into television work: "If you did a one act play every week, they (the students) have to learn their lines and perform it from the first time they read the script--five days later perform in front of an audience

or on a variety show, if you are capable of having that opportunity. We do an hour's variety show beginning on Monday from the first reading and taping it in front of an audience on Friday, which means all the elements have to be learned in that short span of time. Comedy sketches, musical numbers, new music, new dance routines, all of that. And I think that is the most helpful thing that you could do for students preparing to go into professional work."

In addition to the panel discussions, the administrators were taken on a tour of all the entertainment facilities, and they visited a typical class situation with student-participants in the work experience program. They heard all three of the student performing groups. They also participated in a "hands-on" experience--learning a "pop" dance routine from one of Disney's top choreographers--in the same way their students had learned it.

There were also sessions devoted to learning more about career education per se. These sessions were conducted by experts in career education.

Toward the end of the conferences, a group of deans addressed themselves to "The Relationship Between the Entertainment Industry and Professional Training Institutions in the Arts." Here they began to grapple with the disparities between what is being taught and the realities of job requirements in professional entertainment.

All of the activities described above were designed to attain the goals of the project:

(1) To provide an opportunity for university and college leaders in arts education to experience, first-hand, the discrepancies between what is taught to performing arts majors and what are the realities of the job situations in the entertainment industry;

(2) To develop an awareness among fine art deans and heads of performing arts departments of the

need for broadening career options in college and university curricula in the arts for the gifted and talented;

(3) To encourage colleges and universities to enter into cooperative arrangements that provide opportunities for gifted and talented performing arts students to acquire work experience related to careers in the entertainment field;

(4) To build into Disney's Entertainment Work Experience Program provision for feed-back to those institutions that have students involved;

(5) To provide an opportunity for college and university deans and heads of performing arts departments to observe a career education program in the entertainment field and to confer with students and professionals in the entertainment industry about the problems and the prospects for education in this area;

(6) To encourage college and university arts administrators to revise curricula for the gifted and talented in the arts to encompass broadened curricula that provide options that prepare them for careers in entertainment; and

(7) To encourage college and university arts administrators to alter curricula to offer credit for work experience career education programs in the entertainment field.

Of course, changing curricula, particularly at the higher education level, is a complex and lengthy process. The performing arts areas are laden with tradition and focused largely on the classical arts. The attitudes of faculty and administrators in the performing arts toward the "commercial" world of the arts tend to be negative.

For these reasons, a project such as this, which set out to alter these ingrained attitudes and patterns, could not hope to succeed in every case. However, there is evidence that these administrators

did recognize that the entertainment area is neglected in college and university performing arts programs and needs to be given some special attention.

One dean, for example, equated the work experience program with what is done in student teaching. He said, "Perhaps we should structure in the curriculum of performance majors the same kind of experience where they will, not just on their own get these kinds of things, but spend a specified period of time that is structured much like the student teaching situations where they would be assigned to certain professional activities. Those would be looked after by a supervisor; those would be evaluated after they were over, and then we would see if, indeed, this kind of experience adds a dimension and helps to teach them some of the specific details that we have heard about during these few days in a way that they are not presently getting in the active classroom."

In other words, this dean recognized that the Disney Entertainment Work Experience Program as well as his own student teaching program are <u>models</u> for the kinds of education and industry interactions and transactions that ought to be taking place. These kinds of collaborative arrangements can be set up between institutions of higher education and all segments of the entertainment industry. Educational institutions do not have to do the whole job alone, nor do they have to do it solely by changing classroom curricula. What students need are apprenticeship situations that provide real on-the-job experience. This was, without doubt, the main message conveyed in the conferences and through the videotape.

The Materials

It was the intention of the project to fulfill one additional goal: To encourage college and university deans and heads of performing arts departments to hold an "Arts and Entertainment Career Seminar" on their own campus for faculty and performing arts majors and to provide these institutions with written and visual materials for such a seminar.

To these ends, a pamphlet and a videotape were produced and sent to each of the administrators that participated in the conferences. The videotape, entitled, "Career Education for Professionals in Entertainment," was designed to bring the most salient points made at the two conferences to the attention of faculty and students on the campus. The pamphlet, which accompanied the videotape, addressed the topic, "Organizing a Campus Seminar on Careers in Entertainment."

The pamphlet was designed as a handbook to help college and university fine arts departments in planning and carrying out an on-campus seminar on Careers in Entertainment. It addresses such questions as: Why hold a seminar on careers in entertainment? What could such a seminar accomplish? What is career education? Who should be invited to the seminar? It provides suggestions for programming and follow-up, and it contains a complete script of the videotape narrative. (Copies of these materials accompany this report.)

Originally, the submitted proposal called for the production of a slide/tape presentation. At the end of each conference, the administrators were asked what kind of materials they would like from the conference. They expressed a preference for a videotape rather than a slide/tape. The uniqueness of the Disney facilities enabled the conference organizers to alter the original plan and produce the video instead.

Unfortunately, the videotape suffered some delays in production, and it was not sent out to the various participating institutions until near the end of the school year--sometime in May 1979. While many of the administrators indicated that they would like to hold such an on-campus seminar (See the evaluation that follows.), these could not have been held prior to the writing of this final report.

DISSEMINATION ACTIVITIES

The materials described above were developed specifically in order to disseminate the best of the ideas and suggestions generated at both conferences.

Prior to the conferences, many of the college and university fine arts administrators were unfamiliar or only vaguely familiar with Disney's Entertainment Work Experience Program. This project was intent on not only making them aware of it, but also instilling the idea that this program could serve as a prototype for other similar kinds of programs that could be set up to enable students to attain work experience in every area of the entertainment industry--radio, television, recording, etc.

With 110 institutions of higher education participating, the dissemination of this information could have considerable impact. That impact, of course, would be expanded considerably if on-campus seminars on Careers in Entertainment were held for both faculty and students. If performing arts majors are to be provided with options to study and encouragement to enter the entertainment field, college and university faculty in the performing arts must be reached. The videotape and pamphlet were designed to induce administrators to open discussions on their own campuses with the hope of provoking new modes of operation in these institutions.

EVALUATION SUMMARY

Introduction

Based on the project proposal and the letter (See Appendix D, pp. 61 and 62) from Gerald Elbers, the final project objectives were changed to the following:

Process Objective

1. By acquainting college and university fine arts administrators with a work experience program in the entertainment field and by updating their knowledge of career options, these administrators will make changes in the offerings in the college and/or university curricula in the arts.

Learner Outcomes (Deans and/or Department Heads)

1. Each participant will design an action plan that will include at least one of the following:

   a. Conduct an "Arts and Entertainment Career Seminar" for students and faculty at the college or university level.

   b. Actively pursue the effort to assist students to receive credit for work experience programs through the college or university.

   c. Actively pursue the effort to increase work experience opportunities for students.

   d. Actively pursue the modification of courses or add new courses encompassing opportunities for preparation leading to careers in the entertainment field.

Purpose

The evaluation was designed to measure the change of attitude of the arts administrators as a result of the conference. This was measured by a pre/post-test (See Appendix D, pp. 63-66).

The pretest was administered within the first hour of each conference. The post-test was mailed to the participants within one month of the end of the conference.

The evaluation was also designed to measure specific behaviors observed as a direct result of the conferences. This was done by having each administrator design an action plan prior to leaving the conference (See Appendix D, pp. 67 and 68).

Exemplary aspects of action plans were sent to all participants so that they could modify and/or expand their plans if they saw any creative ideas that would be feasible to them (See Appendix D, pp. 69 and 70).

On May 1, 1979, all participants were contacted and asked to respond as to what extent their action plans had been implemented and if parts had not been implemented, what constraints had affected their completion.

Results

It was determined that the first item on the pre/post-test was irrelevant to the objectives. There were 81 participants who responded to the pre-test. The following is a tabulation of responses to each item:

(2) Are you willing to meet with your faculty for the purpose of changing course objectives and/or designing new curricula to meet employment opportunities in the

entertainment field?

Yes		No		Not Sure	
71	87%	1	0%	9	11%

(3) Are you willing to conduct a career seminar on your campus for both students and faculty in the performing arts to acquaint them with career possibilities in the entertainment industry, if materials for this purpose are povided for you?

Yes		No		Not Sure	
65	80%	0	0%	16	19%

(4) I view continuing career education emphasis in the performing arts in my college or department as:

Unimportant		Fairly Important		Very Important		Highly Important	
1	0%	23	28%	21	26%	39	48%

(5) Pre-test: Currently, my institution

does		does not	
51	63%	31	38%

grant academic credit for work experience programs.

Currently, my institution

has a		has no
36	44%	43

plan to research work experience possibilities in the local area.

(6) To what extent do you believe there is a need to change course objectives and/or design new curricula to meet employment opportunities in the entertainment

field?

Very Necessary		Somewhat Necessary		Not Necessary		Not Sure	
38	47%	30	37%	8	10%	7	9%

(7) To what extent are you able to exert influence to make curriculum changes?

Highly Influential		Fairly Influential		Influential		Not Influential	
29	36%	24	30%	29	36%	2	0%

The tabulation for the post-test is based on 53 returns. Again, item number 1 was eliminated because of its lack of relevance to the project objectives. The following is a tabulation of responses to each item:

(2) Are you willing to meet with your faculty for the purpose of changing course objectives and/or designing new curricula to meet employment opportunities in the entertainment field?

Yes		No		Not Sure	
45	85%	4	8%		8%

(3) Are you willing to conduct a career seminar on your campus for both students and faculty in the performing arts to acquaint them with career possibilities in the entertainment industry, if materials for this purpose are provided for you?

Yes		No		Not Sure	
37	70%		36%	12	23%

(4) I view continuing career education emphasis in the performing arts in my college or department as:

Unimportant		Fairly Important		Very Important		Highly Important	
4	8%	9	17%	20	38%	21	40%

(5) Post-test: As an arts administrator, I

am		am not	
50	94%	2	3%

willing to assist students to receive credit for work experience programs.

As an arts administrator, I

am		am not	
43	81%	5	9%

Willing to research other work experience possibilities in the local area.

(6) To what extent do you believe there is a need to change course objectives and/or design new curricula to meet employment opportunities in the entertainment field?

Very Necessary		Somewhat Necessary		Not Necessary		Not Sure	
17	32%	25	47%	7	13%	3	6%

All arts administrators submitted an action plan on what they intended to do to:

- encourage work experience

- encourage modification or addition of courses to include a career emphasis
- acquaint students and staff on career opportunities in the entertainment field.

A list of elements from all administrators were:

1. Annual visitations, workshops, lectures, and mini-residencies from established artists in music, theatre, dance, and visual areas.

2. Creation of team-taught, interdisciplinary course concerning the business of art and entertainment.

3. Music business course.

4. Skill courses to assist students in preparing for various "commercial" music careers.

5. Develop a career library.

6. Career day conference.

7. Prepare a report to be issued to all faculty members including purpose, procedure, and outcome of workshop.

8. Use student recital hour to ascertain student interest.

9. Workshop on campus utilizing material from Disney, local artists, and faculty. Areas of dance and drama included.

10. Incorporate an elective course--possibilities of employment in entertainment field, expectations, requirements, etc. Audition process and how to prepare for it.

11. Use local talent.

12. Have student(s) who participated in Work Experience help in preparing a report on experience.

13. Discuss conference with student career officer on campus.

14. Curriculum possibilities--Careers in Music, How to Audition anything covering exposure to specific careers, Internships, Dissemination of information on specific music careers.

15. Extend into the community to have professional in entertainment fields present some symposiums.

16. Sessions with union personnel, dance company directors, etc. Resources in the community.

17. Plan a series of career information sessions on activities for the year. These will include:

a. Having any performing musicians who come to the campus talk to students in the department about their own particular careers, the rewards, the hazards, the training required.

b. Have President of the local Musician's Union come in and talk to the majors.

c. Invite the National Musician's Union to send in a representative as well as the film which is available through the union.

18. Make students more aware of nuts and bolts of getting a job.

19. Provide students with a list of 50 career opportunities available in the entertainment field. Provide skills appropriate to the 50 listed jobs. Organize local talent in the field of entertainment into an advisory committee. Solicit aid from community for job site training for students.

20. Review existing job(s) available in the entertainment fields, and cause some redirecting to equate the aspects of supply and demand.

21. Counsel students in the methods of:

a. Preparing resumes.

b. How to interview.

c. How to prepare for an audition in music and dance.

d. Explanation of job opportunities.

22. Possibilities for internship programs beyond student teaching; the need for students in the arts to have some fundamental business training and possibly management training.

23. Direct contacts within the next 30-60 days. Radio, TV, Records.

24. Orientate faculty.

25. Continue building career library resource material. Initiate career "seminars" (credit and non-credit). Increase students and faculty contact with those working in the industry. Build a faculty retraining program. Use alumni in a better way. Discover entry-level "intern" positions. Utilize better the "returning" student.

26. Inform and guide students re: career opportunities via professional artists in the communities. (Church musicians, entertainers in community, symphony orchestra players, etc.)

27. Develop direct working relations with industry executives who employ "talent" of all kinds for a series of lectures/seminars for the benefit of students and faculty and for the benefit of industry executives.

28. Point out that if our graduates cannot find jobs in the face of declining public school population (and, thus, teacher's jobs)--our attractiveness to students diminishes, which may threaten jobs of our faculty--even tenured faculty.

29. Contact potential employers who might support student in-service training program.

30. Literature (printed, videotapes, bibliographies).

31. Stress importance of breadth preparation, development of flexibility.

32. Stressing of realistic professional discipline. (Management of time and money in academic situation which approximates that of entertainment industry.)

33. Propose a career day or symposium as an annual offering.

34. Include guests from the entertainment profession with faculty members at faculty meeting(s).

35. Try to provide at least one day a year in which both students and faculty could be exposed to some aspects of commercial music and its location--Disneyland, recording studio, TV studio.

36. Attempt to arrange opportunities for students to come to LA to study for a semester where commercial entertainers are available for individual interactions.

37. Discuss with the faculty the need to have "intensive" periods of performance (the 5-day schedule) available for students.

38. Determine the number of students in the Fine Arts that have gone into the commercial entertainment industry. Also, the number who have such aspirations.

39. Commercial music--combine efforts of music department and college of business.

40. Utilize a printed occupational brochure available to all students.

41. Discuss ideas presented by students (past and present).

42. Have discussions with individual faculty members, not a committee.

43. Consolidate drama, dance, and music in a united effort to meet the needs of those students identified as moving into careers in commercial entertainment.

44. Form an advisory committee of people from the professional world of commercial music.

45. Workshop "Business of the Arts"--can grow out of student requests.

46. Inter-session (1 month)--Summer Repertory Theatre and Music Theatre.

47. Expand present courses.

48. Develop seminar on career planning. Design seminar from previously administered survey forms.

49. Enhance and improve existing curricula.

50. Tighten up existing curricula.

51. Develop advisory committee in commercial art, music, and theatre for the purpose of developing a curriculum and job experience opportunities.

52. Bring more guests on campuse for seminars and workshops.

53. Career orientation seminars for freshmen.

54. Seminar for seniors seeking employment.

55. Have cabaret theatre group in conjunction with local Holiday Inn.

56. Use local recording complexes.

Administrators were then asked to list possible constraints in achieving their plans (See Appendix D, pp. 71 and 72) and what strategies they would attempt to overcome these constraints (See Appendix D, pp. 73 and 74).

On March 1, 1979, arts administrators were asked to provide data on what extent their action plans had been implemented (See Appendix D, P. 75). On May 16, a final request for this data was made (See Appendix D, p. 76). As of June 1, 1979, 46 reports had been submitted, and of these:

30%	14 completed their action plans in total
39%	18 partially implemented their plans
30%	14 were not able to implement any of their proposed action plan.

Summary

The change in attitude based on the data from the pre/post-test appears to have no significance. However, the action plans and the impact of the workshop on encouraging arts administrators to provide career implications through added curriculum, modified curricula, internships, seminars, and communication with the local entertainment industries appears to have been significant.

Individual comments from the administrators indicate an apparent change in attitude and behavior and a heightened awareness and willingness to include career education concepts and programs.

ABSTRACT

1. Project No.:	2. Grant No.:	3. Nature of Report:
554AH80501	G0078C0038	__Semi-annual X Final
4. Project Title: Arts and Entertainment Career Conference		5. Period Covered By Report: From 7/31/78 To 7/31/79
6. Category of Project (as specified in 45CFR 160d.5 and 160d.11): Gifted and Talented		
7. Project Director: John A. Anello	8. Grantee Address/Phone: Walt Disney Productions, Disneyland, 1313 Harbor Boulevard, Anaheim, CA 92803, (714) 533-4456	

Two facts precipitated the project: (1) few performing arts departments at the higher education level provide options for the gifted and talented to prepare themselves for careers in the entertainment field; and (2) Walt Disney Productions has an Entertainment Work Experience Program for college students that could serve as a model for the kinds of programs that might be set up between institutions of higher education and the entertainment industry to enable students to acquire training for careers in entertainment.

The project was successful in acquainting administrators of performing arts programs with the viability of jobs in the entertainment sector. It was probably less successful in persuading these administrators to take action to alter curricula or to otherwise establish opportunities for performing arts majors to pursue careers in entertainment.

The two conferences, which drew 110 top administrators of performing arts programs, did make these administrators aware of the problems their students encounter in trying to close the gap between what they are taught and the abilities they must demonstrate to become successful professionals in the entertainment industry.

The project attempted to induce these administrators to take responsibility to establish a feeder system at the higher education level, so that gifted and talented performing arts majors have the option to seek careers in entertainment. It is still too early to tell what influence these conferences may have had in altering traditional attitudes and programs.

The project also attempted to reach other administrators, faculty, and students in the 110 institutions that participated. A videotape and pamphlet were produced and sent to each institution in order to encourage them to organize a Campus Seminar on Careers in Entertainment. The videotape assimilated the issues and ideas presented at the conferences and was designed to provoke discussions that would lead these institutions to accommodate more career options. Since the institutions received these tapes in May 1979, there hasn't been time to see how many will hold these seminars, but many have indicated they intend to.

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
WASHINGTON, D.C. 20202

CAREER EDUCATION PROGRAM

PARTICIPANT SUMMARY

NOTE. Participants include those DIRECTLY served by the project or, in the case of most parents and persons in the business/labor industry community, who actively assist in project implementation. "Actively assist" includes efforts such as serving as resource persons, serving on Advisory Groups, providing work experience, etc.

FORM APPROVED
OMB NO. 51-R1187

NUMBER OF PARTICIPANTS (see NOTE above) WHO ARE	RACE/ETHNICITY (all Participants including Handicapped, Gifted and Talented, and Low Income)						OF THE TOTAL (column (6)) NUMBER WHO ARE			OF THE TOTAL (column (6)) NUMBER WHO ARE	
	AMERICAN INDIAN OR ALASKAN NATIVE (1)	ASIAN OR PACIFIC ISLANDER (2)	BLACK/ NEGRO (3)	CAUCASIAN/ WHITE (4)	HISPANIC (5)	TOTAL (sum of columns (1) through (5)) (6)	HANDICAPPED (7)	GIFTED AND TALENTED (8)	LOW INCOME (9)	MALE (10)	FEMALE (11)
STUDENTS											
ELEMENTARY (K-6)											
MIDDLE/JUNIOR HIGH (7-9)											
SENIOR HIGH (10-12)											
2-YEAR COLLEGE											
4-YEAR COLLEGE	0	0	8	92	8	108		108		76	32
ADULTS (non-matriculated)											
SUB-TOTAL											
EDUCATIONAL PERSONNEL											
TEACHERS											
COUNSELORS											
ADMINISTRATORS	3	2	3	93	3					97	4
MEMBERS OF THE BUSINESS/ LABOR/INDUSTRY COMMUNITY											
PARENTS											
OTHER (specify)											
TOTAL											

OE FORM 467, 2/76

APPENDIX A

THE CONFERENCE PROGRAMS

PROGRAM

ARTS AND ENTERTAINMENT CAREER CONFERENCE

WALT DISNEY WORLD

MONDAY, JULY 31, 1978

8:00 - 8:30 A.M.	BREAKFAST - ATLANTIC ROOM/CONTEMPORARY HOTEL
8:30 - 9:00 A.M.	ORIENTATION
	GREETINGS: DEL SHILLING, DIRECTOR OF ENTERTAINMENT, WALT DISNEY WORLD
9:00 - 9:15 A.M.	PRE-EVALUATION: DR. DARRYL LARAMORE PROGRAM EVALUATOR
9:15 - 9:45 A.M.	THE DISNEY ENTERTAINMENT WORK EXPERIENCE PROGRAM
	ROBERT F. JANI, CREATIVE DIRECTOR WALT DISNEY PRODUCTIONS
9:45 - 10:15 A.M.	GIFTED AND TALENTED PROGRAMS - CAREER EDUCATION:
	DR. IRVING SATO, NATIONAL INSTITUTE FOR GIFTED AND TALENTED
10:15 - 10:45 A.M.	THE ARTS AND ENTERTAINMENT CAREER CONFERENCE - PURPOSES AND PROSPECTS
	DR. JOHN ANELLO, PROJECT DIRECTOR
10:45 - 12:00 P.M.	PANEL DISCUSSION
	"WHAT THE JOB ENTAILS - SKILLS AND KNOWLEDGE OF THE ESTABLISHED ARTIST
	DEL SHILLING, DIRECTOR OF ENTERTAINMENT
	TOM CRAVEN, SPECIAL PROJECT MANAGER
	BOB CROSS, DIRECTOR, TALENT BOOKING
	RON LOGAN, MUSICAL DIRECTOR
	JACK MUHS, COSTUME DESIGNER

A PRESENTATION BY DISNEY STAFF

PROFESSIONAL ARTISTS FROM THE ENTERTAINMENT DIVISION OF WALT DISNEY PRODUCTIONS ILLUSTRATE THEIR CREATIVE RESPONSIBILITIES, DISCUSS THEIR CAREERS IN RELATION TO THEIR EDUCATION IN THE ARTS AND SHARE THEIR VIEWS, AS FACULTY, ON DISNEY'S ENTERTAINMENT WORK EXPERIENCE PROGRAM

12:00 - 1:30 P.M. LUNCH - ROCKY MOUNTAINS ROOM/CONTEMPORARY HOTEL

KEYNOTE SPEAKER: KENNETH HOYT, DIRECTOR, CAREER EDUCATION PROGRAMS, U.S. OFFICE OF EDUCATION

2:00 - 5:00 P.M. THE WORK EXPERIENCE PROGRAM IN ACTION

VISIT TO CLASS (2:00 - 3:00) CAROL LAWRENCE
ATLANTIC ROOM/CONTEMPORARY HOTEL

CHOREOGRAPHY CLASS (3:00 - 3:45) MARILYN MAGNESS CARROLL
YELLOWSTONE ROOM/CONTEMPORARY HOTEL

THE ALL AMERICAN COLLEGE SINGERS AND SHOW BAND
WALT DISNEY WORLD

4:00 - 4:45 PERFORMANCE
MEET WITH STUDENTS BACKSTAGE

5:00 - 6:00 P.M. COCKTAIL HOUR FOR DEANS - SHENANDOAH ROOM/CONTEMPORARY HOTEL

6:00 - 6:30 P.M. INFORMAL RECEPTION - DEANS AND STUDENTS MIX-IN
ATLANTIC ROOM/CONTEMPORARY HOTEL

6:30 - 8:00 P.M. DINNER - DEANS AND STUDENTS - ATLANTIC ROOM/CONTEMPORARY HOTEL

GREETINGS: ROBERT F. JANI, CREATIVE DIRECTOR
WALT DISNEY PRODUCTIONS

8:30 P.M. - EVENING IN MAGIC KINGDOM

VIEW PREPARADE, MAIN STREET ELECTRICAL PARADE, FIREWORKS FROM RESERVED SEATING - TRAIN STATION

(TRANSPORTATION WILL BE PROVIDED TO ROYAL PLAZA UNTIL 1:30 A.M.)

TUESDAY, AUGUST 1, 1978

8:30 - 9:00 A.M. CONTINENTAL BREAKFAST - ATLANTIC ROOM/CONTEMPORARY HOTEL

9:00 - 10:10 A.M. PANEL DISCUSSION

WHAT THE WORK EXPERIENCE PROGRAM MEANS TO ME - ARTISTS IN TRAINING

DR. JAMES MASON, SCHOOL OF THE FINE ARTS, BRIGHAM YOUNG UNIVERSITY AND PRESIDENT-ELECT M.E.N.C. (MUSIC EDUCATORS NATIONAL CONFERENCE)

ANA MARIA DE LA NOVAL
UNIVERSITY OF SOUTHERN CALIFORNIA

CHARLES DESTEFANO
NEW JERSEY STATE COLLEGE

GRETCHEN HELBIG
EASTERN ILLINOIS UNIVERSITY

KATHY ROSS
CALIFORNIA STATE UNIVERSITY - SACRAMENTO

DIANTHE MYERS
FLORIDA A & M UNIVERSITY

RICHARD INQUANTI
UNIVERSITY OF MARYLAND

A PANEL OF STUDENT PARTICIPANTS IN THE 1978 PROGRAM DISCUSSES WHAT THEY HAVE LEARNED FROM THE DISNEY ENTERTAINMENT WORK EXPERIENCE PROGRAM, HOW THEIR WORK IN PROFESSIONAL ENTERTAINMENT RELATES TO THEIR COLLEGE EDUCATION IN THE ARTS, THE VALUE OF THE EXPERIENCE IN TERMS OF BROADENING CAREER OPTIONS, AND THEIR VIEWS AND SUGGESTIONS ABOUT THE TRAINING OF ARTISTS

DISCUSSION

10:15 - 12:00 P.M. BACKSTAGE TOUR

THE ENTERTAINMENT DEPARTMENTS AND PROFESSIONAL STAFF AT WORK

(TO INCLUDE A 15 MINUTE SLIDE SHOW ON THE RANGE OF THE ARTS IN DISNEY'S ENTERTAINMENT DIVISION)

12:15 - 2:00 P.M. LUNCH - ROCKY MOUNTAINS ROOM/CONTEMPORARY HOTEL

SPEAKER: MR. RICHARD BARR, NEW YORK LEAGUE OF THEATER OWNERS

TOPIC: "REALITIES OF THE WORLD OF ENTERTAINMENT"

2:15 - 2:30 P.M. ALL AMERICAN COLLEGE STREET THEATER TROUPE PERFORMS
ATLANTIC ROOM/CONTEMPORARY HOTEL

2:30 - 3:30 P.M. SESSION A (ATLANTIC ROOM/CONTEMPORARY HOTEL)

"LAUNCHING A CAREER IN ENTERTAINMENT - THE EMERGING ARTISTS"

MODERATOR: DEL SHILLING, DIRECTOR OF ENTERTAINMENT, WALT DISNEY WORLD

LAWRENCE HAMILTON, GRADUATE OF
HENDERSON STATE COLLEGE
1974 ALL AMERICAN COLLEGE SINGERS

MARILYN MAGNESS CARROLL, GRADUATE OF
UNIVERSITY OF THE REDLANDS
1974 ALL AMERICAN COLLEGE THEATER GROUP

TED RICKETTS, GRADUATE OF
CALIFORNIA STATE UNIVERSITY AT LONG BEACH
1974 ALL AMERICAN COLLEGE MARCHING BAND

CLAIRE PADIEN, GRADUATE OF
UNIVERSITY OF MIAMI
1976 ALL AMERICAN COLLEGE SINGERS

SAM ZAMBITO, GRADUATE OF
EASTMAN SCHOOL OF MUSIC
1974 ALL AMERICAN COLLEGE MARCHING BAND

FIVE FORMER PARTICIPANTS IN THE ENTERTAINMENT WORK EXPERIENCE PROGRAM DISCUSS THE EFFECT OF THE PROGRAM ON LAUNCHING THEIR OWN CAREERS IN THE FIELD OF ENTERTAINMENT, AND AS YOUNG PROFESSIONALS, THEY SHARE THEIR PERSPECTIVES ON HOW THEIR COLLEGE AND UNIVERITY ARTS TRAINING HAS HELPED THEM AND HOW IT MIGHT BE IMPROVED

3:45 - 5:00 P.M. SESSION B

PANEL DISCUSSION

"OTHER DIMENSIONS OF THE ENTERTAINMENT INDUSTRY"

MODERATOR: DR. JOHN A. ANELLO, PROJECT DIRECTOR

ENTERTAINMENT INDUSTRY REPRESENTATIVES:

BOB TAMPLIN, EXECUTIVE PRODUCER, VARIETY PROGRAMS, CBS

RON MIZIKER, TV PRODUCER

RONALD CLARK, PUBLIC RELATIONS DIRECTOR FOR THE OSMONDS

PAT FRENI, WRITER, EUGENE O'NEILL FOUNDATION

7:00 - 8:00 P.M.	RECEPTION - LAKE BUENA VISTA CLUB, "THE TERRACE"
	ALL AMERICAN COLLEGE MARCHING BAND TO PERFORM
8:00 - 9:00 P.M.	TRAVEL AND SEATING FOR DINNER AT PIONEER HALL, FORT WILDERNESS
9:00 - 11:30 P.M.	DINNER, PIONEER HALL
	VIEW "HOOP-DE-DOO" SHOW

WEDNESDAY, AUGUST 2, 1973

*(DEANS CHECK LUGGAGE OUT WITH BELL CAPTAIN BEFORE DEPARTING)

8:00 - 8:30 A.M. CONTINENTAL BREAKFAST - ATLANTIC ROOM/CONTEMPORARY HOTEL

8:30 - 10:30 A.M. REACTION PANEL

COLLEGE AND UNIVERSITY ADMINISTRATORS OF FINE ARTS

TOPIC: "THE RELATIONSHIP BETWEEN THE ENTERTAINMENT INDUSTRY AND PROFESSIONAL TRAINING INSTITUTIONS IN THE ARTS"

CHAIRMAN: DR. GRANT BEGLARIAN, DEAN
SCHOOL OF PERFORMING ARTS
UNIVERSITY OF SOUTHERN CALIFORNIA
LOS ANGELES, CALIFORNIA

DR. THOMAS MILLER, DEAN
SCHOOL OF MUSIC
NORTHWESTERN UNIVERSITY
EVANSTON, ILLINOIS

DR. MARCEAU C. MYERS, DEAN
SCHOOL OF MUSIC
NORTH TEXAS STATE UNIVERSITY
DENTON, TEXAS

DR. ALLAN A. ROSS, ASS'T DEAN
DANCE DEPARTMENT
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE AND UNIVERSITY ARTS ADMINISTRATORS DISCUSS CURRICULA IN THE ARTS IN RELATION TO CAREERS IN ENTERTAINMENT, THE PROSPECT OF INCORPORATING THE WORK EXPERIENCE CONCEPT INTO THEIR PROGRAMS, THE IMPLICATION OF CAREER EDUCATION IN THE ARTS FOR HIGHER EDUCATION, AND THE PROBLEMS AND POSSIBILITIES OF PROVIDING BROADER CAREER OPTIONS FOR STUDENTS MAJORING IN THE ARTS

10:30 - 11:00 A.M. DISCUSSION SESSION

TOPIC: "BUILDING A CAMPUS ARTS AND ENTERTAINMENT CAREER SEMINAR"

DR. JOHN ANELLO, PROJECT DIRECTOR

DR. CHARLES FOWLER, WRITER

AN OPEN DISCUSSION AND WORK SESSION TO DETERMINE WHAT MESSAGE TO BRING BACK TO FACULTY AND STUDENTS, HOW AN ON-CAMPUS ARTS AND ENTERTAINMENT CAREER SEMINAR MIGHT BE PLANNED AND IMPLEMENTED, AND THE KINDS AND QUANITY OF MATERIALS THAT MIGHT BE USEFUL

11:00 - 12:00 P.M. POST-EVALUATION

DR. DARRYL LARAMORE, EVALUATOR
ARTS AND ENTERTAINMENT CAREER CONFERENCE

12:00 - 1:30 P.M. LUNCH - ROCKY MOUNTAINS ROOM/CONTEMPORARY HOTEL

WRAP-UP

HOSPITALITY SUITE AT ROYAL PLAZA WILL BE OPEN UNTIL 7:00 P.M. TO ACCOMMODATE YOU UNTIL YOUR BUS DEPARTS FOR THE AIRPORT

SPONSORED BY:

WALT DISNEY PRODUCTIONS AND
U.S. OFFICE OF EDUCATION
DEPARTMENT OF CAREER EDUCATION

-30-

PROGRAM

ARTS AND ENTERTAINMENT CAREER CONFERENCE

DISNEYLAND

ANAHEIM, CALIFORNIA

MONDAY, AUGUST 7, 1978

8:30 - 9:30 A.M. BREAKFAST, DISNEYLAND HOTEL, BALBOA ROOM

HOSTED BY: DENNIS DESPIE, DIRECTOR OF ENTERTAINMENT

9:30 A.M. ORIENTATION, DISNEYLAND HOTEL, BALBOA ROOM

GREETINGS: DR. JOHN ANELLO, EDUCATIONAL PROGRAM DIR.

9:45 - 10:00 A.M. PRE-EVALUATION: DR. DARRYL LARAMORE, EVALUATOR

10:00 - 10:30 A.M. THE DISNEY ENTERTAINMENT WORK EXPERIENCE PROGRAM

ROBERT F. JANI, CREATIVE DIRECTOR, WALT DISNEY PROD.

10:30 - 11:00 A.M. GIFTED AND TALENTED PROGRAMS

MR. JAMES CURRY, NAT'L INST. FOR GIFTED & TALENTED

11:00 - 11:15 A.M. THE ARTS & ENTERTAINMENT CAREER CONFERENCE - PURPOSES AND PROSPECTS:

DR. JOHN A. ANELLO, PROJECT DIRECTOR

11:15 - 12:30 P.M. PANEL PRESENTATION, DISNEYLAND ENTERTAINMENT STAFF

WHAT THE JOB ENTAILS - SKILLS & KNOWLEDGES

LARRY BILLMAN, STAGING & WRITING
JIM CHRISTENSEN, MUSICAL DIRECTOR
PHIL HETTEMA, COSTUME DESIGNER
BARNETTE RICCI, CHOREOGRAPHER
TONY SALERNO, PRODUCTION & STAGE MANAGEMENT
RON SWARTZ, AUDIO/VISUAL

PROFESSIONAL ARTISTS FROM THE ENTERTAINMENT DIVISION OF WALT DISNEY PRODUCTIONS ILLUSTRATE THEIR CREATIVE RESPONSIBILITIES, DISCUSS THEIR CAREERS IN RELATION TO THEIR EDUCATION IN THE ARTS AND SHARE THEIR VIEWS, AS FACULTY, ON DISNEY'S ENTERTAINMENT WORK EXPERIENCE PROGRAM

DISCUSSION

(Monday, August 7, 1978 continued)

12:30 - 2:00 p.m.	LUNCH, Club 33
	Keynote speaker: Dr. Grant Venn, Calloway Professor of Education, Former Associate Commissioner of Ed.
2:00 - 5:00 p.m.	THE WORK EXPERIENCE PROGRAM IN ACTION
	Visit to Class (2:00-3:00), Gary Collins, Rehs. Hall
	Choreography Class (3:00-4:00) Barnette Ricci, " "
	The All-American College Singers & Show Band
	Performance in Park at 4:15, Space Stage
5:30 - 6:30 p.m.	INFORMAL RECEPTION, Disneyland Hotel, Magnolia Rm.-C
	Deans and Students Mix-In
6:30 - 8:30 p.m.	DINNER, Disneyland Hotel, Magnolia Room-C
	Deans & Students
	Greetings: Robert F. Jani, Creative Director Walt Disney Productions
8:30 - 9:30 a.m.	EVENING IN MAGIC KINGDOM, Train Station upper level
	Pre-Parade
	Main Street Electrical Parade
	Fantasy In The Sky
9:30 - 1:00 a.m.	View Magic Kingdom on your own. Take Monorail back to Disneyland Hotel before 1:00 a.m.

Tuesday, August 8, 1978

8:30 - 9:00 A.M. BUFFET BREAKFAST, Disneyland Hotel, Magnolia Rm.-C

Hosted by: Dennis Despie, Dir. of Entertainment

9:00 - 10:30 A.M. PANEL PRESENTATION, Disneyland Hotel, Magnolia Rm.-C

What The Work Experience Program Means To Me

Dr. Warner Imig, Dean, College of Music
University of Colorado & President of N.A.S.M.

Val Mercurio
Ithaca College, New York

Louis "Trip" Hanson
Jacksonville University, Florida

Bruce Wermuth
Lawrence University, Wisconsin

Jim Edwards
Texas Tech University

Carol Isaac
University of Kansas

Eric Post
CalArts

Michele Freiburg
San Jose State

A panel of student participants in the 1978 program discusses what they have learned from the Disney Entertainment Work Experience Program, how their work in professional entertainment relates to their college education in the arts, the value of the experience in terms on broadening career options, and their views and suggestions about the training of artists.

Discussion

10:30 - 12:00 Noon BACKSTAGE TOUR

The Entertainment Departments & Professional Staff At Work

Guided tours in four groups of twelve to see the Parade Building, Entertainment Office, and Wardrobe and Entertainment Offices

TUESDAY, AUGUST 9, 1978 CONTINUED)

12:30 - 2:00 P.M. LUNCH, DISNEYLAND PARK, PLAZA INN

SPEAKER: BOB TAMPLIN, EXEC. PRODUCER, CBS

THE REALITIES OF THE WORLD OF ENTERTAINMENT

2:15 - 3:30 P.M. SESSION A, DISNEYLAND HOTEL, BALBOA ROOM

LAUNCHING A CAREER IN ENTERTAINMENT

FORMER STUDENTS FROM THE WORK EXPERIENCE PROGRAM DISCUSS THEIR CAREERS IN ENTERTAINMENT AND THE EFFECT OF THE PROGRAM ON LAUNCHING THEIR OWN CAREER IN THE FIELD OF ENTERTAINMENT, AND AS YOUNG PROFESSIONALS THEY SHARE THEIR PERSPECTIVES ON HOW THEIR COLLEGE AND UNIVERSITY ARTS TRAINING HAS HELPED THEM AND HOW IT MIGHT BE IMPROVED.

CAROL CHURN
CALIFORNIA STATE UNIVERSITY/FULLERTON
1974 ALL AMERICAN COLLEGE SINGER

BONNIE BEAUCHEMIN
SAM HOUSTON STATE UNIVERSITY
1975 ALL AMERICAN COLLEGE SINGER

DON HARPER
GOLDENWEST COLLEGE - COMMERCIAL MUSIC COURSES
1974 ALL AMERICAN COLLEGE SHOW BAND

NANCY OSBORNE
CALIFORNIA STATE UNIVERSITY/FULLERTON
1975 ALL AMERICAN COLLEGE SINGER

TED KING
CENTRAL WASHINGTON UNIVERSITY
1974 PIONEER HALL SHOW

TONY PELUSO - MUSICAL COORDINATOR
DEPAUL UNIVERSITY
EASTMAN SCHOOL OF MUSIC
1973 ALL AMERICAN COLLEGE SHOW BAND

3:45 - 5:00 P.M. SESSION B, DISNEYLAND HOTEL, BALBOA ROOM

PANEL DISCUSSION

DEVELOPING QUALIFIED PROSPECTIVE EMPLOYEES FOR THE ENTERTAINMENT INDUSTRY - NECESSARY SKILLS, KNOWLEDGE AND EXPERIENCES; SUGGESTED CURRICULA.

(Tuesday, August 8, 1978 continued)

(3:45 - 5:00 P.M.) Entertainment Industry Representatives:

Ron Clark, Public Relations Dir. for The Osmond Studios

Joe Csida, Artists' Rep., Author Editor of Billboard Magazine

Ron Miziker, President, Trike Productions Television Producer

Bob Shannon, Radio Announcer, KFI, KEZY

Bob Tamplin, Exec. Producer, CBS

Larry Wilker, Vice President, Eugene O'Neill Foundation

7:00 - 8:30 P.M. RECEPTION, Disneyland Hotel, Marina Dock

Directors and Participants

Marching Band Performs

9:00 - 10:30 P.M. DINNER, Tahitian Terrace

See Polynesian Review

Take Monorail back to Disneyland Hotel before 1:00 A.M.

WEDNESDAY, AUGUST 9, 1973

*8:00 - 8:30 A.M. CONTINENTAL BREAKFAST, DISNEYLAND HOTEL, BALBOA ROOM

8:30 - 10:00 A.M. REACTION PANEL, DISNEYLAND HOTEL, BALBOA ROOM

COLLEGE AND UNIVERSITY ADMINISTRATORS OF FINE ARTS

THE RELATIONSHIP BETWEEN THE ENTERTAINMENT INDUSTRY AND PROFESSIONAL TRAINING INSTITUTIONS OF THE ARTS

CHAIRMAN: DR. CHARLES WEBB, DEAN
SCHOOL OF MUSIC
INDIANA UNIVERSITY

DR. ROBERT W. BUGGERT, DEAN
COLLEGE OF VISUAL & PERFORMING ARTS
NORTHERN ILLINOIS UNIVERSITY

DR. EDWARD MARYON
FINE ARTS
UNIVERSITY OF UTAH

DR. ROBERT BENEDETTI, DEAN
COLLEGE OF THEATER
CALIFORNIA INSTITUTE OF THE ARTS (CALARTS)

COLLEGE AND UNIVERSITY ARTS ADMINISTRATORS DISCUSS CURRICULA IN THE ARTS IN RELATION TO CAREERS IN ENTERTAINMENT, THE PROSPECT OF INCORPORATING THE WORK EXPERIENCE CONCEPT INTO THEIR PROGRAMS, THE IMPLICATION OF CAREER EDUCATION IN THE ARTS FOR HIGHER EDUCATION, AND THE PROBLEMS AND POSSIBILITIES OF PROVIDING BROADER CAREER OPTIONS FOR STUDENTS MAJORING IN THE ARTS.

10:30 - 11:00 A.M. DISCUSSION SESSION

BUILDING A CAMPUS ARTS & ENTERTAINMENT CAREER SEMINAR

DR. JOHN A. ANELLO, PROJECT DIRECTOR

DR. CHARLES FOWLER, WRITER CONSULTANT

AN OPEN DISCUSSION AND WORK SESSION TO DETERMINE WHAT MESSAGE TO BRING BACK TO FACULTY AND STUDENTS, HOW AN ON-CAMPUS ARTS AND ENTERTAINMENT CAREER CONFERENCE MIGHT BE PLANNED AND IMPLEMENTED, AND THE KINDS AND QUANTITY OF MATERIALS THAT MIGHT BE USEFUL.

11:00 - 12:00 Noon POST-EVALUATION

DR. DARRYL LARAMORE, EVALUATOR
ARTS & ENTERTAINMENT CAREER CONFERENCE

(Wednesday, August 9, 1973 Continued)

12:00 - 1:30 P.M. BRUNCH, Disneyland Hotel, Magnolia Room-C

Wrap-Up Session

1:30 - 9:00 P.M. Hospitality Suite available until your departure time.

Regal Suite in the Marina Tower

*Note: Please have your luggage ready in your room before you leave for breakfast. Check with the Bell Captain before your final departure to claim your luggage.

Airport Bus Service will be available after Brunch in front of the Disneyland Hotel to the Los Angeles Airport.

Sponsored by:

Walt Disney Productions and
U. S. Office of Education
Department of Career Education

APPENDIX B

A LIST OF PARTICIPANTS

THE ARTS & ENTERTAINMENT CAREER CONFERENCE

W A L T D I S N E Y W O R L D

PARTICIPANTS

Dr. John A. Anello, Director
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Mr. Earl R. Edwards, Exec. Dir.
State Board of Independent, Post-Secondary
Vocational, Technical, Trade
and Business Schools
DEPARTMENT OF EDUCATION
Tallahassee, Florida 32304

Dr. Jon Engberg, Assoc. Dir.
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Dr. Margaret Ferqueron, State Coordinator
FLORIDA DEPARTMENT OF EDUCATION
Tallahassee, Florida 32304

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Dr. Darryl Laramore
Evaluator of Conference
Baltimore, Maryland 20904

Mr. Peter Mallon
United Nations, Friars Club,
and Artists' Representative
New York, New York

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(moving to PURDUE, Fall of '78)

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Houston, Texas 77004

Dean Ralph F. Heidsiek
CALIF. STATE UNIV./NORTHRIDGE
School of the Arts
Northridge, Calif. 91330

Dr. Jules Heller
ARIZONA STATE UNIVERSITY
College of Fine Arts
Tempe, Arizona 84258

Dean Don Henry
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800 N. State College Blvd.
Fullerton, Calif. 92631

Mr. William Hutchinson, Assoc. Dean
UNIVERSITY OF CALIF./LOS ANGELES
College of Fine Arts
A265 Murphy Hall
Los Angeles, Calif. 90027

Dr. Warner Imig, President
N.A.S.M. (National Assoc. of Schools of Music)
UNIVERSITY OF COLORADO
College of Music
Boulder, Colorado 80309

Mr. Lester Johnson, Chairman
CYPRESS COLLEGE
Fine Arts Division
9200 Valley View
Cypress, Calif. 90630

Dr. Edward C. Lewis, Jr., Head
TENNESSEE STATE UNIVERSITY
Department of Music
Nashville, Tennessee 37203

Ms. Jo A. Lonam, Assoc. Dean
CALIF. STATE UNIV./SACRAMENTO
Arts & Sciences
6000 "J" St.
Sacramento, Calif. 95819

Dr. Robert Klotman, Pres.
M.E.N.C. (Music Educators National Conference)
INDIANA UNIVERSITY
School of Music
Bloomington, Indiana 47401

Dr. Darryl Laramore, Evaluator
Arts & Entertainment Career Conference
Baltimore, Maryland 20904

Dean Max D. Larsen
UNIVERSITY OF NEBRASKA
College of Arts & Sciences
1223 Old Father Hall
Lincoln, Nebraska 68588

Professor Joel Leach, President
N.A.J.E. (National Assoc. Jazz Educators)
CALIF. STATE UNIV./NORTHRIDGE
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Northridge, Calif. 91324

Dean Edward D. Maryon
UNIVERSITY OF UTAH
College of Fine Arts, Music
250 A.A.C.
Salt Lake City, Utah 84112

Dean Donald McRae
UNIVERSITY OF NEW MEXICO
College of Fine Arts, Music Dept.
Albuquerque, New Mexico 87131

Dean Lindsey Merrill
UNIVERSITY OF MISSOURI
Music Dept.
4420 Warwick Blvd.
Kansas City, Missouri 64111

Dr. James Miller, Dean
UNIVERSITY OF NORTHERN COLORADO
College of Performing & Visual Arts
Greeley, Colorado 80639

Mr. John T. Moore, Director
UNIVERSITY OF WASHINGTON
School of Music
102 Music, DN-10
Seattle, Washington 98195

Dr. Donald G. Mortensen
CALIF. STATE UNIV./LOS ANGELES
School of Fine & Applied Arts
Los Angeles, Calif. 90032

Mr. Murdock, Chairman
LAWRENCE UNIVERSITY
Conservatory of Music
Appleton, Wisconsin 54911

Mr. James Niblock, Chairman
MICHIGAN STATE UNIVERSITY
Music Dept.
West Lansing, Michigan 48824

Dr. John L. Norman, Chairman
COLLEGE OF THE DESERT
Music Dept.
Palm Desert Calif. 92260

Dr. Howard Peters, Dean
VALPARAISO UNIVERSITY
Arts & Sciences
Valparaiso, Indiana 46383

Dean Jacinto Quirarte
UNIV. OF TEXAS
College of Fine & Applied Arts
San Antonio, Texas 78285

Dr. Charles Schwartz, Director
CALIF. STATE UNIV./LONG BEACH
Music Dept.
Long Beach, Calif.90840

Mr. Ted D. Starnes, Director of Theater
PEPPERDINE UNIVERSITY
24255 Pacific Coast Highway
Malibu, Calif. 90265

Mr. James D. Stivers, Chairman
UNIVERSITY OF NEVADA
Music Dept.
4505 S. Maryland Parkway
Las Vegas, Nevada 89154

Dr. Stephen Stone, Director
UNIVERSITY OF OREGON
School of Music
Eugene, Oregon 97403

Dean Edwin B. Strong, Jr.
UNIVERSITY OF TULSA
College of Arts & Sciences
Tulsa, Oklahoma 74104

Dr. Charles H. Webb, Dean
INDIANA UNIVERSITY
School of Music
Bloomington, Indiana 47401

Mr. Roger H. Widder, Chairman
UNIVERSITY OF ARKANSAS
Music Dept.
Fayetteville, Arkansas 72701

Dean Himi Voxman, Director
UNIVERSITY OF IOWA
School of Music
Iowa City, Kowa 52242

Dean David Willoughby
EASTERN NEW MEXICO UNIVERSITY
College of Fine Arts
Portales, New Mexico 88130

Dean Lael J. Woodbury
BRIGHAM YOUNG UNIVERSITY
Harris Fine Arts Center
Provo, Utah 84601

JOIN THE SHOW BIZ CREATS THIS SUMMER

THE DISNEY ENTERTAINMENT WORK EXPERIENCE PROGRAM

LET YOUR TALENT SHINE THIS SUMMER

The Disney Entertainment Work Experience Program, which includes rehearsals and performance, plus classroom workshops, is open to all qualified College Freshmen, Sophomores and Juniors.

THE ALL-AMERICAN COLLEGE PLAYERS

Here's your chance to display your talents in improvisation, mime, comedy, magic and acrobatics. Audition for a multi-talented troupe of performers who may play to groups of one or one hundred in the Magic Kingdom.

If you are a singer and dancer or an instrumentalist that are presently a college freshman, sophomore or junior you could find yourself performing on the most famous stage of all at Disneyland or Walt Disney World.

Those selected for this one-of-a-kind twelve week experience will receive a scholarship to the Disney College Workshop, a grant for housing costs and a stipend for summer performances. Imagine ... all this and Mickey, too!

THE DISNEY ENTERTAINMENT WORK EXPERIENCE PROGRAM

1978 PARTICIPANTS

ALL AMERICAN COLLEGE SINGERS

NAME	COLLEGE/UNIVERSITY
Caldwell, Susan	University of Wisconsin Baraboo-Sauk So. Campus
Carr, Brian	Baylor University
Carter, Rona	Boston Conservatory of Music
Dabney, Jerome	University of Kansas
de la Noval, Ana Maria	University of Southern California
Dillion, Christopher	Luther College
Herman, Kenneth	University of Kansas
Lash, Gina	Central State University of Oklahoma
Lescault, Michael	Fullerton Community College
Lowe, Robert	DeAnza College
Morling, Meg	Ithaca College
Spencer, Robyn	Brigham Young University

ALL AMERICAN COLLEGE SHOW BAND

Clark, Kevin	Stetson University
Garske, Daniel	University of Southern California
Herwig, Conrad	North Texas State University
Myers, Dianthe	Florida A & M University
Peterson, Michael	Drake University
Pokopowicz, Diego	New England Conservatory of Music
Ritchen, William	Eastman School of Music
Williams, Hugh	University of Florida

THE DISNEY ENTERTAINMENT WORK EXPERIENCE PROGRAM

1978 PARTICIPANTS

ALL AMERICAN COLLEGE SINGERS

NAME	COLLEGE/UNIVERSITY
Bagley, Tim	Cal State Fullerton
Boye, Tammy	Valparaiso University
Brday, Chris	Brigham Young University
Foss, Kathy	University of Wisconsin
Gast, Sue	University of Nebraska
Graham, Debbie	University of Cincinnati
Hamlett, Dexter	California Institute of the Arts
Hanson, Louis	Jacksonville University
Lyles, Patti	Cal State University-Hayward
Mercurio, Val	Ithaca College
Ulrich, Robert	Cal State University-Stanislaus
Ward, Bryce	Brigham Young University

ALL AMERICAN COLLEGE SHOW BAND

Clarida, Robert	University of Illinois
Houch, Dale	Cal State University-Hayward
Huffaker, Peter	Fullerton Jr. College
Keefe, Michael	DePaul University
Kyle, Scott	Cal State University-Long Beach
Vincent, Nick	North Texas State
Wear, Greg	Central Missouri State
Wermuth, Bruce	Lawrence University

ALL AMERICAN COLLEGE MARCHING BAND

NAME	COLLEGE/UNIVERSITY
Akal, John	University of Wyoming
Atchison, David	Texas Technological University
Bemrich, Ron	Northwestern University
Chauvin, David	Cincinnati Conservatory of Music
DeStefano, Charles	Jersey City State College
Gullickson, Tedd	Concordia College
Helbig, Gretchen	Eastern Illinois University
Hill, James	University of Florida
Kleinsteuber, Carl	North Texas State University
Lang, Daniel	University of Montana
Langhorst, Gary	Indiana University
Lay, Christopher	DePaul University
Morillas, Charles	University of Southern California
Mueller, Jay	Northwestern State University of Louisiana
Reid, Steven	Brooklyn College
Reed, Frank	University of Nebraska at Lincoln
Shepanik, Bob	Eau Claire
Straw, Michael	University of New Hampshire
Tory, Susan	California State University, Long Beach
West, Larry	University of Northern Colorado

ALL AMERICAN COLLEGE BAND DANCERS

Conant, Richard	Boston University
Ross, Kathy	California State University, Sacramento

ALL AMERICAN COLLEGE MARCHING BAND

NAME	COLLEGE/UNIVERSITY
Battaglia, Frank	University of Indiana
Beasley, Alfred	Tennessee State
Bomberg, David	Northwestern University
Consenza, Frank	Bowling Green State
Durand, Tim	Cal State University-Northridge
Edwards, Jim	Texas Tech
Garvin, Jerry	University of New Hampshire
Gettel, Mike	Florida State University
Hoffman, Bob	University of Southern California
Issac, Carol	University of Kansas
Kellner, Cathy	Univ. of Wisconsin at LaCrosse
Marcus, Dan	Cabrillo City College
Roberts, Alan	Mt. Hood Community College
Rogers, Steve	Univ. of Florida
Sampen, Kurt	University of Illinois
Taullie, Don	University of Northern Colorado
Tolles, William	California State Univ-Long Beach
Viebranz, Gary	Ohio State Univeristy
Walker, Eric	North Texas State
Ward, Bob	Michigan State Univ.

ALL AMERICAN COLLEGE BAND DANCERS

Allen, Tim	Northwestern University
Galicki, Lynn	Cleveland State College

ALL AMERICAN COLLEGE STREET THEATER TROUPE

NAME	COLLEGE/UNIVERSITY
Anello, Renee	Fullerton College
Gray, Laurie	Biola College
Inguanti, Richard	University of Maryland
Jimenez, Art	North Texas State University
Lopez, Joey	California State University, Fullerton
Ross, Kathy	California State University, Sacramento
Sosna, Claire	Northwestern University
Tausch, Betty	Central Methodis College
Turner, Mike	University of New Hampshire
Villavicencio, Sam	Cypress College
Wroe, Craig	Loyola Marymount University
Butler, Holly	Modesto Junior College

ALL AMERICAN COLLEGE STREET THEATRE TROUPE

NAME	COLLEGE/UNIVERSITY
Crebbs, Lauri	Brigham Young University
Estrada, Maria	San Diego [illegible] College
Freiburg, Michele	San Jose State
Harber, Kathi	University of Southern California
Jani, Joy	Pepperdine University
Johnson, Jeff	Ball State University
Kramer, Barry	University of Illinois
Petersen, Sandy	San Jose State
Post, Eric	California Institute of the Arts
Quade, Paul	Cypress Jr. College
Scharlow, Kim	Univ. of Nevada at Las Vegas
Thomas, Isaac	Brigham Young University
Willis, Scott	University of Cincinnati

APPENDIX C

AN ARTICLE ON THE PROJECT

(from the July 1979 issue of Musical America)

Appendix C was removed because of copyright restrictions.

APPENDIX D

EVALUATION INSTRUMENTS/OUTCOMES

SEP 15 1978

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
WASHINGTON, D.C. 20202

CAREER EDUCATION

September 13, 1978

Dr. John A. Anello
Educational Program Director
Disneyland, Entertainment
Division
1313 Harbor Boulevard
Anaheim, California 92803

Dear John:

Thanks for your project profile. I have a few comments and suggestions for change which might focus the profile a bit sharper.

First, I would suggest changing objective #1. The conferences are the vehicle by which you are attempting to achieve something and we don't need to refer to them in the objective. In any case the outcomes indicated -- "to acquaint" the administrators "with a work experience program" "to update their knowledge of career options" and "to encourage change in offerings in the college and/or university curricula in the arts" -- are a mixed bag. Actually the first two are intended to result in the third. We could have it read something like this: "By acquainting college and university fine arts administrators with a work experience program in the entertatinment field and by updating their knowledge of career options, these administrators will make changes in the offerings in the college and/or university curricula in the arts." Or: "Changes in offerings in college and university curricula will be brought along by acquainting university and college arts administrators with a work experience program in the entertainment field and by updating their knowledge of career options."

(Note: meeting students and meeting professionals is just another activity, and doesn't belong in the objective.) But there still seems to be no focus on the gifted and talented. The "changes in offerings" could be everyone. The lack of any reference to the gifted and talented in this first objective bothers me a little.

In any case, it is my assumption that this objective is aimed at bringing about change in educational programs by exposing deans and others to certain experiences and information.

If that is so, I think we should eliminate the fourth objective which seems to be saying the same thing.

As to objective 2 and 3, both are statements about what you are to do rather than the results you are trying to achieve. They should be stated in terms of outcomes. We need to identify the learner for both. I assume it is again the college and university fine arts administrator. Having identified, the learner, we need then to state what outcome we are attempting to achieve for that learner. I suspect that when you have done that you will find that the result you are seeking is the same as in #1, which is to say, to bring about change in the curricula at the university by exposing deans and others to certain experiences and information. I think, though, that #2 is a lot more imprecise than is #3.

I hope this helps. It is important for thise projects to be very clear as to the results they are seeking and quite frankly I think the four objectives you have listed tend to confuse your project a bit.

Darryl Larrimore tells me that both your conferences were beautifully conducted and were very successful. I am sorry I had to miss them.

Sincerely,

Gerald W. Elbers

cc: Darryl Larrimore

PRE TEST FOR ARTS ADMINISTRATORS

(Based upon the expected Learner Outcomes of the Proposed Project)

(1) List all the career options in the commercial performing arts industry that you can think of.

(2) Are you willing to meet with your faculty for the purpose of changing course objectives and/or designing new curricula to meet employment opportunities in the entertainment field?

_____yes _____no _____not sure

(3) Are you willing to conduct a career seminar on your campus for both students and faculty in the performing arts to acquaint them with career possibilities in the entertainment industry, if materials for this purpose are provided for you?

_____yes _____no _____not sure

(4) I view continuing career education emphasis in the performing arts in my college or department as:

unimportant	fairly important	very important	highly important

(5) Pre-test: Currently, my institution (does)(does not) grant academic credit for work experience programs.

Currently, my institution (has a)(has no) plan to research work experience possibilities in the local area.

(7) To what extent do you believe there is a need to change course objectives and/or design new curricula to meet employment opportunities in the entertainment field?

_____very necessary _____somewhat necessary _____not necessary _____not sure

(8) To what extent are you able to exert influence to make curriculum changes?

_____highly influential _____influential

_____fairly influential _____not influential

POST TEST FOR ARTS ADMINISTRATORS

(Based upon the expected Learner Outcomes of the Proposed Project)

(1) List all the career options in the commercial performing arts industry that you can think of.

(2) Are you willing to meet with your faculty for the purpose of changing course objectives and/or designing new curricula to meet employment opportunities in the entertainment field?

_____yes _____no _____not sure

(3) Are you willing to conduct a career seminar on your campus for both students and faculty in the performing arts to acquaint them with career possibilities in the entertainment industry, if materials for this purpose are provided for you?

_____yes _____no _____not sure

(4) I view continuing career education emphasis in the performing arts in my college or department as:

unimportant	fairly important	very important	highly important

(5) Post-test: As an arts administrator, I (am)(am not) willing to assist students to receive credit for work experience programs.

As an arts administrator, I (am)(am not) willing to research other work experience possibilities in the local area.

My plan is as follows:

(7) To what extent do you believe there is a need to change course objectives and/or design new curricula to meet employment opportunities in the entertainment field?

_____very necessary _____somewhat necessary _____not necessary _____not sure

ACTION PLAN FOR ARTS ADMINISTRATORS

(1) What are your plans to support an effort to change course objectives and/or design new curricula to meet employment opportunities in the entertainment field? Include time lines and names of significant people you propose to include.

(2) What constraints/problems do you anticipate encountering in this effort? Be specific.

(3) What strategies do you anticipate using to overcome these constraints/problems?

_____
(Date)

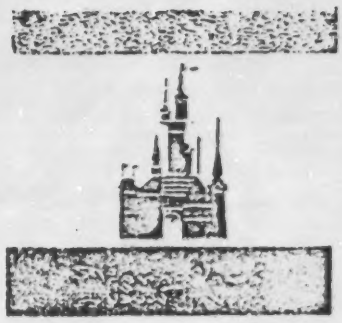
_____
(School)

_____
(Address)

_____
(Phone Number)

_____
(Name of Art Administrator)

cc: Darryl Laramore, Evaluator
Arts & Entertainment Career Conference
301 Green Spring Lane
Silver Spring, Maryland 20904
(301) 279-3291



October 10, 1978

Dear

By now you have had the chance to return to your schools and a new school year. We hope you have not forgotten the Arts and Entertainment Conference!

Enclosed is your Action Plan. Remember? We are also attaching some ideas from some of the other action plans. After seeing them, you may get some ideas that you would like to incorporate in yours.

There will be a slide tape presentation that attempts to capture some of the ideas from the conference that will be available to use at your Arts and Entertainment Workshop. This will be available in approximately ninety (90) days. If you need further information, you may call or write Dr.John Anello.

Since this is a federally funded project, we need to get some more feedback from you. We are trying to keep it as painless as possible. We need:

1. A completed post test (enclosed)/ Do not try to remember what you did on the pre-test. Just answer it as you feel now. In Question #1 - do not list all career options; just list those that you became aware of at the conference. (Due by November 10.)

2. The date that you have your conference to share ideas with your faculty and staff and some brief reactions. (Due by May 1.)

[illegible] ANAHEIM CALIFORNIA 92803 TELEPHONE [714] 776-4400 and [213] 626-6605

3. A statement indicator to what extent your action plan was accomplished. If I do not hear from you by May 30, I will be writing you again.

Please return post-tests and additional information to:

Dr. Darryl Laramore, Evaluator
Arts & Entertainment Career Conference
201 Green Spring
Silver Spring, Maryland 20904

We have promised that we will do a pre/post evaluation of faculty and staff in at least three schools - before and after your conference. We would like you to volunteer for this. We will help with this if you need it. If you would not mind doing this, please let me know by November 10.

Thanks for your help. Good luck in your seminar!

Sincerely,

Darryl Laramore
Your Friendly Evaluator

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Enclosures

(2) What constraints/problems do you anticipate encountering in this effort? Be specific.

1. Faculty members recognizing need for programs of this nature.

2. Finances - would like information about Federal assistance.

3. Acquiring services of professional entertainers.

4. Need for materials and information to show to staid faculty members and curricular committee members to demonstrate there is a national interest in career education.

5. Time and money in an already full schedule.

6. Materials - brochure of survey of musicians in many different music professions as to salary, training, experience necessary, how they get there, how they stay there.

7. Funds to provide honorariums or stipends for personnel services.

8. Resource developments.

9. Academic credit and space in the curriculum for this.

10. Not enough information regarding the jobs and their availability, pay, style, etc.

11. Training comprehensive musicians, actors, dancers, etc. Designing the proper curriculum.

12. Any effort to give acedemic credit must be cleared through channels.

13. Will not be an appealing program to academically oriented faculty.

14. Lack of entertainment industry in region.

15. Perceived shortage of positions in the entertainment industry.

16. Limitations of a two year institution.

17. Lack of awareness in faculty.

18. Finding the level of courses to expose our students that would be valid professionally.

19. Not being able to hire at intervals as the expertise is needed.

20. Lacking contacts within the industry to get students the best jobs possible when they go into the industry.

21. Bringing together students and professionals, education and industry.

22. Proposition 13 to community colleges.

23. The constraints are imposed by traditional education--especially liberal arts/humanities, the attitude of minority groups and by concepts of mass education and the need new infusion of energy.

25. Internships (or programs such as the Disney College program) in the arts are less readily accepted than those in "professional" fields, i.e.,(Home Economics, Engineering, certain areas and Journalism, etc.) by academic institutions.

26. Maintaining balance between traditions and the new.

27. Negative attitude from Chancellor's office.

28. Fear of "commercializing" the ideals of artistry.

(3) What strategies do you anticipate using to overcome these constraints/problems?

1. Document need via all of the literature which exists about employment problems.

2. Demonstrate the success of previous efforts.

3. Applications for giant funds - local, state and national.

4. Possible credit of matching funds from student activities.

5. Request for an allocation from the departmental budget.

6. Use former Work Experience students.

7. Convince the P.R. and Placement and Career offices of the worthwhileness of the project in order to provide supporting funds.

8. Request funds through the College of Arts & Sciences.

9. Counseling, providing follow through including employment, causing interaction between Academia and the arts (total) business, building entrepleneural efforts, Sponsoring a 6 S.H. course through the T.S.P. College (how Career Com. approved) <u>You</u> and <u>Your Career</u>, making self available to help.

10. Pamphlet or program to spark interest.

11. Internships- vital.

12. News release, public appearance to "see" the idea, use students as advocates.

13. Attraction and allocation of resources-not just money.

14. Influencing professionals of the need for serving the community and emerging professional in this way and therefore asking them to contribute their time and efforts.

15. Influencing facilty to design and offer a course asking school for grant money.

16. a) Do internal juggling of funds.
    b) Develop proposals for external funding (philantropic).
    c) Develop proposal for corporate support.

17. Set money aside in Deans budget to cover this.

18. Develop internship for students to work in a professional situation.

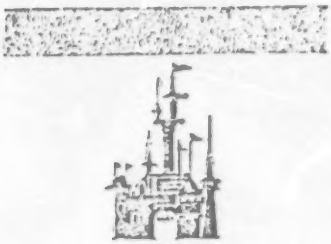
19. Hire expertise on a part-time basis.

20. Get the faculty to think that they had the initial idea.

21. Review and study of existing career education programs in other fields on campus.

22. Visiting professionals to teach non-credit, extension classes.

23. Utilize placement office staff and summer session planners.



March 1, 1979

Professor Joel Leach, President
N.A.J.E.
Calif. State Univ./Northridge
Music Department
Northridge, California 91324

Dear Professor Leach:

On October 10, 1978, I sent you a letter requesting that you complete a post-test and send it back. The return was good but a few of you forgot to mail them back. I would like to include your reactions in our final report. Attached is another one in case you mislaid yours. I'm sending this letter to everybody so if you returned yours last time, ignore this one. I'd like to have these post-tests back by April 1.

Have you had your Arts & Entertainment Conference or are you planning one? Please let me know how it went. I'd like to hear about how you're doing on your Action Plan by May 1. If I don't hear by May 30, I'll be writing to you again. John Anello tells me that the video tape will be ready and sent to you soon.

Please return information to: Dr. Darryl Laramore, Evaluator
Arts & Entertainment Career
Conference
201 Greenspring Lane
Silver Spring, Maryland 20904

Thanks for your help.

Sincerely,

Darryl Laramore

Darryl Laramore, Evaluator
Arts & Entertainment
Career Conference

DL/cf
Enclosures

May 16, 1979

Dear

This is the last time that you will be hearing from me and this regards a final report that has to be submitted to the U.S. Office of Education.

I need to know, as soon as possible, exactly what parts of your Action Plan you were able to implement and which parts of your Action Plan you were not. If you were unable to do parts of it, I need to know a general reason why. I need to know this information no later than June 15th.

Thanks for being patient with me, but as I told you before, this was part of the proposal. I appreciate, very much, your help in working the final report. Have a good summer.

Sincerely,

Dr. Darryl Laramore
Evaluator

DL/cf